

# MOM / ALICE

9.

- 20      EXT. MIDTOWN, SUBURBAN HOME - NIGHT      20
- Alice is across the street with her suitcase in hand, looking towards the same midtown suburban home from before.
- She hesitates; then finally decides to head over.
- 21      EXT. PARENTS' HOME, PORCH STOOP - NIGHT      21
- Alice reluctantly steps up to the door, afraid to knock. She sits down instead, freezing; uses her FUR COAT as a blanket.
- 22      EXT. PARENTS' HOME, PORCH STOOP - DAWN      22
- Alice has fallen asleep. A PAPER-BOY'S BICYCLE BELL LOUDENS as it approaches. A NEWSPAPER hits her.
- DAD answers the door; finds her at his steps like a vagrant. He's stunned, just looks at her.
- 23      INT. PARENTS' HOME, DINING AREA - DAY      23
- Dad, a carpenter in overalls, and MÓM, a homemaker, sit at a small table. Mom serves Alice oatmeal with a look of concern.
- They take this all in; occasionally look at her as she eats.
- MOM
- You look thin. Have you been eating alright?
- ALICE
- Just fine. I just had a full meal yesterday.
- (looks around)
- Everything still looks the same.
- DAD
- Where are you staying?
- ALICE
- Not far. I was in the neighborhood for work and I wanted to stop by.
- MOM
- Are you staying with someone? ...
- Have you found a man to marry yet?
- ALICE
- ... Not yet. No. Almost.
- Alice scatters for an explanation. Mom and Dad catch on.

ALICE

I've had some bad luck lately and a lot of bad offers, so I've been working on my own a bit.

MOM

What kind of work?

ALICE

Housekeeping, door-to-door: enough to get by.

They notice her FUR COAT and prostitute clothes. She realizes this, ashamed. Their hearts sink. Dad finishes his coffee.

DAD

I'll be a bit late. I'll stop by the market.

ALICE

We're out of milk.

She's drinking the last glass. Dad kisses them; heads out.

ALICE

He always forgets the milk. I remember always reminding you.

Mom's quiet; still hasn't touched her food.

ALICE

I know I'll find better work on my own. But if you're still here now, maybe ... If there's some work here. I can be out of the way. I won't have anyone over, not like before - not even another girl --

At the mention of "girl", Mom seizes up, gathers her dish, goes to the sink. Alice just watches her.

Alice's old room, carefully preserved. On her old bed, she dresses in decent clothes, and reminisces over a FAMILY PHOTO of her as a child being held in Mom and Dad's arms.

She goes through the newspaper's help wanted, pulls a pencil from her purse, discovers the church newsletter from before. Some words grab her attention.

Alice nods to Dad, cascades to Mom. Mom's anxious; turns to each person, then Alice, still unsure of the situation.

77

EXT. VEALE'S HOME, FRONT YARD - DAY

77

Alice walks Mom and Dad away from everyone.

MOM

Have you been eating well?

Mom looks Alice over with concern.

MOM

We heard about your new church ...  
Have they been helping you with it?

ALICE

I haven't needed to tell anyone.  
They're a very good family here.  
I've been doing their housework.  
And that's their church, see? It's  
all helped.

Mom's relieved; so is Dad.

ALICE

It's just between us, alright? I'll  
take care of this. Let me --

Alice helps Mom with her pills. They stare at each other,  
with hope on both sides.

MOM

Is it really getting better now and  
really you're going to be alright?

Alice is unsure, doesn't answer, just hugs and reassures her.

MOM

You'll have your own family and  
children someday. We just want you  
to be healthy and happy again.  
That's all we've wanted.

Mom gets closer, hugs her.

78

EXT. VEALE'S HOME, BACK YARD - DAY

78

Everyone gathers by the main entree table. Veale's up front,  
chimes a wine glass with a spoon to get everyone's attention.  
As he's about to speak, Alice goes to him.

# Pose Sides

Bobbi

INT. BOWES HOUSE -- LIVING ROOM -- NIGHT

The KIDS are running around. The YULE LOG is on the TV.  
Christmas music is playing and PATTY is decorating the tree  
with her mother BOBBI. Patty seems tense. She checks her watch.

BOBBI

He's working.

PATTY

He's supposed to be home at six.

BOBBI

You know when the divorce rate  
started going up? Then they built  
Levittown in Long Island. America's  
first suburb. Suddenly all of these  
wives were so far away all day from  
their husbands at work in the city.  
And they had washing machines to do  
the laundry and dishwashers to do  
the dishes. So much time with  
nothing to do is not good for a  
person. Their imaginations got the  
better of them, they got jealous,  
then they nagged. Nothing makes a  
man have an affair faster than a  
nagging wife.

PATTY

That is all so backwards! It was  
the women's fault that their  
husbands had affairs?

BOBBI

You think Stan is screwing around?

PATTY

I didn't say that.

BOBBI

This is what happens, don't think  
you're special.

(MORE)

# Pose Sides

# Bobbi

BOBBI (CONT'D)

The babies come and you don't have the time or energy to take off the baby weight. Your father was the same, God rest his soul. I'm convinced we would have gotten a divorce if that woman he was sleeping with didn't die in a drunk driving accident.

PATTY

I have to check on dinner.

BOBBI

Men cheat, especially men with big, important jobs in the city. We have to take responsibility as wives. It's not fair but when is it ever fair for women?

Patty pauses, fights emotion.

PATTY

This isn't what I wanted, you know?

BOBBI

What did you want.

PATTY

I don't know...I got married right out of school. I didn't have time to find out. I just...I just feel lost half the time. Lost in a life I thought I wanted.

She starts to cry.

BOBBI

I'm sorry, sweetheart. I understand. It will get better.

PATTY

When?

BOBBI

When the kids are in college.

Pose  
Sides

Bobbi

They share a laugh. They have a complicated relationship.

ACT SIX  
Start

FADE IN:

36 INT. MARISOL'S HOUSE - OFFICE - DAY (D-3)

36

Marisol sits across from CECE ELSWORTH, a wealthy society doyenne in her 40s. It's not going well.

MARISOL

So, Cece, what do I need to do to get one of our "Maids by Marisol" into your beautiful home?

CECE

Honestly? I don't much like having strangers in my house.

MARISOL

Yes, but our maids aren't strangers. They're more like friends. With feather dusters!

CECE

Sweetheart, no offense, but I'm just not a maid person. The only reason I took this meeting was to get you to stop calling.

Cece heads to exit, but sees Evelyn in the doorway.

EVELYN

Hello, Cece.

CECE

Evelyn! What are you doing here?

Air kisses all around.

EVELYN

Well, I'm friends with Marisol.  
(then)

When was the last time we saw each other? Your holiday party?

CECE

That was so much fun.

EVELYN

Yes! Everyone was talking about it. But look at you, taking the bull by the horns and rectifying the problem.



(CONTINUED)

1/2

CECE

Problem? Was there a problem?

Marisol is immediately concerned about where this is going.

MARISOL

Evelyn, maybe you should give us--

EVELYN

One measly girl bringing around  
those sad hors d'oeuvres. The  
powder room ran out of toilet paper  
and two guests were playing tic-tac-  
toe in the dust on your piano.

CECE

(appalled)

Marisol, you're sending me six  
candidates this afternoon. Yes?

MARISOL

Absolutely!

Cece exits, nodding goodbye. Evelyn smiles, pleased.

End

MARISOL (CONT'D)

It never occurred to me to insult  
the client to get her business.

EVELYN

Sometimes, the only way to motivate  
the wealthy is to embarrass them.

MARISOL

So you did that intentionally?

EVELYN

I just wanted to repay you for all  
I've put you through lately.

Evelyn turns to exit, but Marisol stops her.

MARISOL

Evelyn, I may regret this, but...  
how'd you like to come work for me?

And on Evelyn's surprise we...

37 INT. POWELL MANSION - STUDY - (D-3)

37

An anxious Carmen enters to find Josefina with a laptop.



(CONTINUED)

2/2



Start

JULIA  
Hi. I'm Julia.

LOGAN  
Logan. Nice to meet you.

They look at each other - in the same sweaters. She smiles.  
He smiles too.

He comes in, hands her the flowers.

JULIA  
These are beautiful. I'll just put  
them in water.

She takes the flowers in the kitchen - we see her face say a  
silent "WOW."

She returns to Logan.

JULIA (CONT'D)  
(re: matching sweaters)  
When Nick said we'd be a good match  
- I had no idea we'd be this good.

LOGAN  
Maybe one of us should change?

JULIA  
Rock, paper, scissors?

He smiles.

JULIA (CONT'D)  
Be right back.

She returns to...

INT. JULIA'S BEDROOM - NIGHT  
...her closet, going through sweaters.

INT. LIVING ROOM - NIGHT  
Julia, in a black & white STRIPED sweater, rejoins Logan.

JULIA  
Okay, I'm ready.

1/4

She sees him looking at her sweater.

JULIA (CONT'D)  
Something wrong?

LOGAN  
(hesitant)  
The thing is...I have an issue with stripes.

JULIA  
Oh. Were you in prison or attacked by a zebra?

He smiles.

LOGAN  
No, it's my mother.

She looks at him.

LOGAN (CONT'D)  
Stripes were her thing. Everything in the house I grew up in was stripes - curtains, sheets, towels.

JULIA  
Say no more. I'll change.

She goes back to her bedroom.

INT. JULIA'S BEDROOM - CONTINUOUS

Julia pulls off the sweater, frantically going through her other sweaters now. Finds a plain black sweater.

She spritzes on a touch of perfume, returns to...

INT. LIVING ROOM - CONTINUOUS

...Logan.

JULIA  
So what movie are we seeing?

He's distracted, SNIFFS a little.

2/4

LOGAN  
I'm sorry, is that Eau du Citroen?

JULIA  
Yes.

She sees his face drop.

JULIA (CONT'D)  
Are you allergic?

LOGAN  
No.

JULIA  
(a beat)  
Your mother again?

LOGAN  
That's her perfume.

JULIA  
I'm so sorry - did she pass away?

LOGAN  
No. She lives next door to me.

JULIA  
Oh.

A beat, as Logan becomes unsettled.

LOGAN  
(defensive)  
She's a wonderful woman.

JULIA  
Of course.

An uncomfortable beat.

LOGAN  
You know, I think it's best if I  
just take you home.

JULIA  
I am home.

She goes to the door, holds it open for him.

He looks at some pictures frames on the way out.

3/4

LOGAN  
(re: frames)  
She has those too.

END

He leaves.

She closes the door. Leans against it, horrified.

She grabs her phone, dials Nick.

JULIA  
(into phone)  
You're buying me dinner. And  
jewelry.

INT. DINER - NIGHT

Julia enters, sees Nick in a booth, sits across from him.

He hands her a Cracker Jack Box PLASTIC RING.

NICK  
Here - it's all I could find on  
short notice.

JULIA  
That was officially the worst date  
I've ever had. It wasn't even a  
date.

NICK  
I'm sorry. He seemed so normal.  
(a beat)  
I guess you never really know  
people until you go out with them.  
Speaking of which, your bff and I  
had a wonderful time talking about  
you.

JULIA  
Yeah, she texted me. You really  
had nothing else to talk about.

NICK  
Nothing. Well, my hair.

A beat.

4/4

# OUTSIDERS J2

OUTSIDERS #201 "And the Winner..." Writer's Draft 4/11/16 15.

CONTINUED:

Stops, stoops down, looks at the water, divining something we non-Farrells can't comprehend.

He then steps into the water, splashes down the brook a bit, heads up onto the other side, and sees something there in a bush -- a white hair. Clearly from Big Foster.

He holds it up, looks at it, and then heads on.

CUT TO:

INT. COUNTY CONSTABLE HQ - CONFERENCE ROOM - DAY

Houghton has stepped into the conference room where the guys are setting up the war room. Matt Meyers, the Emergency Manager, looks up and sees Houghton, immediately knows who it is.

Start →

MATT MEYERS

Sheriff! Howdy!

(to the other guys)

Can you give us a second?

The other guys leave the room and Meyers and Houghton have an awkward handshake (depending on which of his wrists is broken).

MATT MEYERS (CONT'D)

Matt, Matt Meyers.

HOUGHTON

Wade Houghton.

MATT MEYERS

I gotta apologize for commandeering your meeting room like this. We're getting an office trailer set up -- so we'll be outta your hair in no time.

HOUGHTON

Not my hair I'm worried about.

MATT MEYERS

Not sure I follow you.

HOUGHTON

Not sure I know what you're doing in my station house.

MATT MEYERS

Here to help is all, Sheriff.

1/5

(CONTINUED)

Role: MATT MEYERS

CONTINUED:

HOUGHTON

You mean like you did in Louvin  
County? Where else you work? Maybe  
Texas? With her?

Houghton gestures at Haylie as she walks out past them.  
Meyers chuckles -- he's been here before in terms of local  
police taking exception to his presence.

MATT MEYERS

Uh, let's back up. I was sent here -  
- by your governor -- because  
finances in this county are in the  
goddam shitter. Did you know that?  
We're looking at bankruptcy. Point  
of fact I'm supposed to lay off two  
of your deputies this week.

HOUGHTON

That's not gonna happen.

MATT MEYERS

You're right. I moved garbage  
pickup to once every three weeks,  
and closed the free clinic, so  
nobody in your department gets  
canned -- you're welcome.  
'Demonstrating fiscal  
responsibility' is what they call  
it, so now we're cleared to get the  
funds we need.

HOUGHTON

To do what?

MATT MEYERS

To keep the people of this town  
safe.

It lands that Meyers is saying nobody thinks Houghton can do  
that...

HOUGHTON

Well, guess what. That's my job.

MATT MEYERS

I know it is.

HOUGHTON

Which means -- you don't come in  
here and tell me how to run my  
county, alright?

2/5

(CONTINUED)



CONTINUED: (2)

Meyers is not one to back down, and so it starts to get hot.

MATT MEYERS

Sheriff, what part of "I'm here to help save your ass" are you not getting?

HOUGHTON

I dunno, maybe the part about trash piling up in our streets?

MATT MEYERS

I make tough calls. I make enemies. That's what I'm good at. That's why they brought me in here. To save this town, to make things better here. For everybody.

HOUGHTON

Yeah, good. Only it's dumbshit obvious this isn't about the town. This is about Shay Mountain.

MATT MEYERS

Well if you think I'm doing anything about that situation without your counsel, Sheriff, you're wrong. You know that mountain a helluva lot better than me. Or anybody around here for that matter.

HOUGHTON

Okay, you want my counsel about Shay Mountain? The Farrells? I'll give it to you right now.

MATT MEYERS

All ears.

HOUGHTON

First off, we're gonna need men, lots of 'em. And not county cops. We're gonna need federal support, ATF, National Guard. At least a thousand tactical, maybe 1500. We'll need all-terrain vehicle transport, 15 or 20 choppers, and remote unmanned aerial support, too. We gotta be prepped for all out war. Anything less, we got no chance against those people. None.

3/5

(CONTINUED)

Meyers looks at him for a long beat, thinks, then --

MATT MEYERS  
I agree with you.

A beat -- really? Is this the plan now?

MATT MEYERS (CONT'D)  
We will need all that to get the  
Farrells down. If not more. Only  
thing is, there's no plans to kick  
them off right now. As of this  
morning.

HOUGHTON  
I'm not sure I get you.

MATT MEYERS  
Eviction's on hold. Governor  
doesn't want anybody going back up  
there. Not you, not me, not nobody.

This is news to Houghton. And then he realizes something:

HOUGHTON  
Y'all're forgetting one thing.

MATT MEYERS  
What's that?

HOUGHTON  
A man was murdered. Breece Dobbs.

MATT MEYERS  
Your brother-in-law. I know about  
that, and I'm sorry but our orders  
are to stay down here.

HOUGHTON  
And do what? Count beans?  
(bottom line)  
I'm gonna get the man who killed  
him. Whatever it takes. You hear  
me?

MATT MEYERS  
Loud and clear, Wade. But I gotta  
ask, how's that going for you so  
far? How's that wrist?

Ouch. Houghton can't believe the guy just spoke to him like  
that. And then the moment is broken as one of the guys comes  
in holding a RINGING cell phone --



COUNTY WORKER GUY  
Sir -- it's the state house.

MATT MEYERS  
(you're dismissed)  
Been great talking to you, Sheriff.

STOP

Meyers takes the call ("This is Matt"). Houghton gets up and goes and as he gets to the door, he sees on the wall behind him --

A large MAP of Shay Mountain.

Houghton glances at it, stops for a beat, steaming, wondering what all this means.

CUT TO:

INT. LADY RAY'S PALACE - DAY

G'Win is looking through a chest of Lady Ray's stuff -- folk art going back decades, hand-knitted covers, pottery, handmade jewelry: the treasures of the Bren'in.

ANNALIVIA FARRELL comes in, bows and gestures to G'Win as she had to Lady Ray, saying there is a visitor. G'Win looks over and we see clan elder EMELYE there.

EMELYE  
Bren'in, we wanted you to know that everything is set for your coronation, two days from now, if that serves.

G'WIN  
Two days? Seems soon, given all the preparations...

EMELYE  
Folks eager -- been working steady the past two nights. We shall be ready.

G'WIN  
But we have to bury our former Bren'in first. Don't you agree? And we haven't found his body yet.  
(off her look)  
No?

EMELYE  
(softly)  
Not a surprise, ma'am.

5/5

(CONTINUED)

**RICHARD****ACT ONE****FADE IN:**

9

**INT. MEDICAL EXAMINER'S OFFICE - VIEWING ROOM - DAY**

9

MOS: Amanda's body under a sheet. Her porcelain face exposed. FIND her parents (**TESS** and **RICHARD** , 40's) standing over her, looking down at the daughter they haven't seen in years. Overcome with shock and grief.

McGarrett and Danny look on from a respectful distance. For men who have seen it all, this is still difficult. OVER this we hear Richard's voice:

→  
**START  
HERE**

**RICHARD (PRE-LAP)**

*The only thing worse than losing  
your daughter, is losing her  
twice...*

10

**INT. MEDICAL EXAMINER'S OFFICE - CORRIDOR - DAY**

10

McGarrett and Danny stand with Amanda's Parents. They're still reeling from the tragic news.

**RICHARD**

...All those years spent waiting, holding out hope that the police would find Amanda. And that whole time, she was right here on the island.

~~**TESS**~~

~~I don't understand... How could  
this happen?~~

~~**MCGARRETT**~~

~~There's still a lot we don't know  
right now. But we're doing  
everything we can to find the  
person who did this.~~

**DANNY**

I know it was a long time ago, but anything you can tell us about Amanda's abduction might help with our case.

→

Richard tenses; a decade of being haunted by that memory. Tess grips his hand, giving him the strength, encouragement to relive it all:

RICHARD

It was her summer break, and we were at the water park. Amanda finally worked up the courage to go down the high slide, so I walked her to the line, then waited at the bottom. I had my camera out, ready to take that picture of her coming down. But she never did.

(wracked with guilt)

After about twenty minutes I notified security. They shut down the whole park and called in the police. But at that point it was too late. She was gone.

After a beat:

MCGARRETT

It's likely whoever took your daughter was using the water park as his hunting ground. This could have happened to anyone.

Richard meets McGarrett's eyes.

RICHARD

...Yeah, but it happened to us.

**END**

11

11

INT. CRUZE - DAY

~~Car is parked. Kono sits in the driver's seat, thumbing through a HPD case folder as she talks on her cell:~~

~~KONO~~

~~I stopped by HPD and picked up the case file on Amanda's abduction. It's pretty thin~~

12

~~INT. IOLANI PALACE - FIVE-0 HQ - CHIN HO'S OFFICE - INTERCUT~~ 12

~~Chin Ho on the other end.~~

~~CHIN HO~~

~~Did their investigation turn up any leads or suspects?~~

~~KONO~~

~~No. At the time, HPD followed protocol and ran background on Amanda's family and neighbors, all of whom checked out. And there were no witnesses who saw the abduction.~~

~~(MORE)~~

(CONTINUED)

→  
**CONT.  
HERE**

# WIZARD OF LIES – “STEPHANIE MADOFF” – 7/10/15

Blue Rev. (mm/dd/yy)

95.

RUTH  
That's what I said. If everything  
you read in the paper was true,  
we'd all be sitting in here with  
you.

BERNIE  
And the boys still won't talk to  
you?

RUTH  
No.

CUT TO:

123 EXT. SOHO - DAY

123

CLOSE ON. BABY NICK in his stroller, smiling and reaching up  
at Mark as he pushes the stroller.

Mark smiles back down at him. Stephanie is window shopping  
holding their labradoodle GROUPER by his leash.

Suddenly, out of nowhere a woman with a video camera comes  
barreling toward Mark.

REPORTER  
Mr. Madoff! Are you scared you're  
going to lose your home?

Stephanie covers the lens with one hand and pushes her away  
with the other.

REPORTER (CONT'D)  
Ma'am this is my personal property.  
You have no right to touch my  
personal property.

Stephanie turns to see Mark crossing Broadway, leaving Nick's  
carriage behind on the sidewalk.

CUT TO:

124 INT. MARK MADOFF'S APARTMENT, LOBBY - DAY

124

Stephanie leaves Grouper and Nick with the doorman as she  
walks back outside, her fists clenched. Seething with anger.

She spots the reporter talking to the parking attendant in  
the garage across from their apartment.

\*

START —>

STEPHANIE  
What a pathetic job you have,  
chasing after a family walking a  
baby! Is this what you like to do?  
(MORE)



STEPHANIE (CONT'D)  
Do you enjoy this? Do you find  
satisfaction from this?

REPORTER  
I could sue you for shoving me.

STEPHANIE  
Fuck you. Get in line.  
(to the parking attendant)  
And fuck you too for tipping her  
off.

\*  
\*

Stephanie turns and heads back toward the apartment.

CUT TO:

125 INT. MARK MADOFF'S APARTMENT - DAY

125

Stephanie is livid with Mark.

STEPHANIE  
No. Explain it to me. How could you  
just abandon Nick and I?

MARK  
Because it's me they're after.

STEPHANIE  
You left his carriage in the middle  
of the street, Mark.

MARK  
On the sidewalk.

STEPHANIE  
I don't give a shit. You left me to  
deal with everything. Do you not  
understand how unfair that is?

MARK  
They want me. They're after me.  
This isn't about you.

STEPHANIE  
Yes it is. It's about you and me  
and our family, Mark. It's all of  
us. I'm sick and tired of you  
acting like we're not going through  
this too. We are.

Mark paces, frustrated...

MARK  
Do you want a divorce?

STEPHANIE  
I want acknowledgement.

← STOP

Stephanie walks out of the room -

**THE WIZARD OF LIES (AKA BERNIE MADOFF)**

**Studio:** HBO Films  
**Network:** HBO  
**Exec-Producer:** Robert De Niro, Jane Rosenthal, Barry Levinson, Berry Welsh  
**Co-Exec Producer:** Jason Sosnoff  
**Director:** Barry Levinson  
**Writer:** Sam Levinson, Sam Baum, John Burnham Schwartz  
**Casting Director:** Ellen Chenoweth  
**Casting Associate:** Susanne Scheel  
**Location:** New York, NY

**Role:** "STEPHANIE MADOFF" SUPPORTING

Mark's wife and the daughter of attorney Martin London. After the collapse of Bernie's business / Ponzi scheme, Stephanie suffers the utter social disgrace of having "Madoff" as her last name, and watches helplessly as her husband succumbs to suicidal despair.

**Logline:** Dramatic biopic about Bernie Madoff and his \$65 million Ponzi scheme. Based on the book by Diane Henriques.